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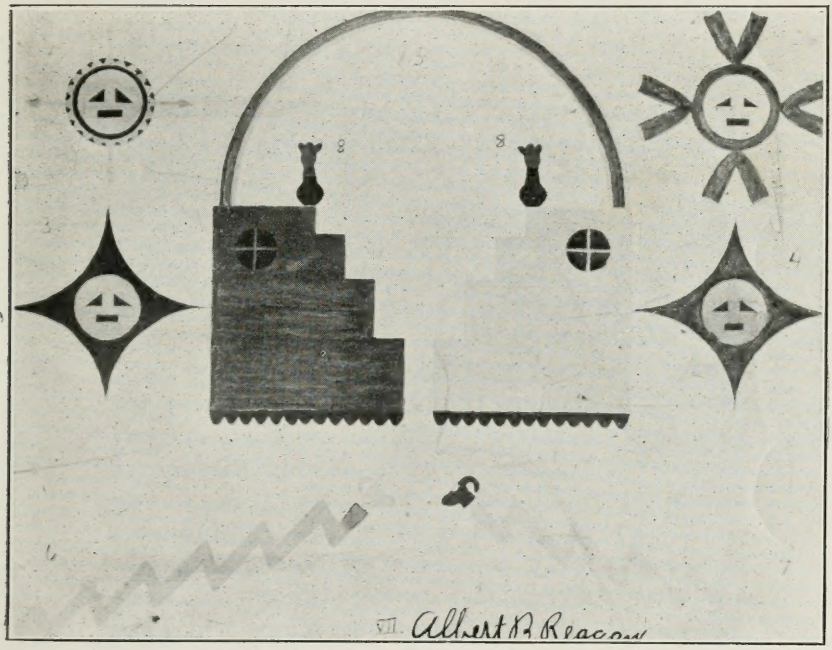

FROM REAGAN'S "DON DIEGO"
SYMBOLIC WALL PAINTING IN JEMEZ KIVA.

LS

THE PUEBLO OF JEMEZ

From the Yale University Press has come the third of the beautifully printed reports of the Southwestern Expedition of the Department of Archaeology of Philips Academy, Andover, Mass. It is a monograph descriptive of the Pueblo of Jemez, especially in its relation to Pecos, and is by Elsie Clews Parsons, whose work in the Pueblo field has been notable. The foreword is by Dr. A. V. Kidder, director of the Pecos Expedition, and author of one of the two preceding volumes of the series. From this Foreword, the following is quoted:

"From the beginning of the excavations at Pecos it was realized that the study of that ruin could not be considered complete until investigations had been made among the remnant of the tribe still living at Jemez; first, to bring the history of the Pecos people down to the present day; second, to find out if possible something in regard to their former social and religious organization. * * * From the point of view of general Southwestern ethnology the case of the Pecos emigration to Jemez is of exceptional interest, as it is the latest and therefore the most readily observed example of a process which has been going on in the Southwest for many centuries, a process which has without doubt profoundly

influenced the growth of Pueblo culture. Archaeology has shown that after an initial period of great expansion, the Pueblo culture underwent, presumably in the early centuries of the Christian era, a series of compressions, probably due to nomad invasions from the peripherae of the Southwestern area. These invasions led to concentrations of population with marked progress and strong local specializations in material traits. It is to be inferred that similar developments and specializations took place in the social-ceremonial aspects of the culture. Renewed peace terminated this period of maximum achievement about 1000 to 1100 A. D., and there ensued a time of extreme hardship, great loss of territory, and the breaking up of many communities with probable redistribution of remants, took place during and after the Revolt of 1860. Thus it will be seen that for a thousand years or more, the Pueblo culture has been contracting, and that its various units (the individual pueblos), in prehistoric times probably, in historic times certainly, have constantly been receiving increments of population from destroyed or voluntarily abandoned towns. What effect this growth by accretion has had upon Pueblo culture; whether or not it has been contributory to the standardizing tendency of the Pueblo mind; for the willingness of the Pueblos apparently to overload their religious system with ceremonies and priesthoods

brought by immigrants; these and a host of similar problems must eventually be investigated."

Miss Parsons in her preface declares that "it is not easy for the representatives of any culture as self-contained and self-integrated as that of the Pueblo to express his cultural attitudes in foreign terms, in the terms of another culture." She remarks incidentally: "Including archaeological studies there is an immense, a bewildering amount of publication on the Southwest; but not a single town has been fully described, certain towns have been described but little if at all, for example, Picuris, Taos, San Juan, Acoma; and little or no comparison of interpueblo or intertribal relationships has been undertaken. The most surprising gap in comparative knowledge is in linguistics; not one of the four Pueblo languages has been published." Towever,' Miss Parsons, has filled one of the gaps with the present volume and in a footnote declares that monographs are in preparation on Taos and San Juan. Nor must it be forgotten, that Cushing came very near doing the same thing for Zuni almost half a century ago, that Dumarest covered Cochiti fairly well, and that others have gathered the material, — although it has not the well-planned and excellently executed publication of "Jemez" — presenting a fairly comprehensive picture of two or three of the other pueblos, Miss Parsons herself having gathered much material

for such publication as to Laguna. In the linguitic field J. P. Harrington's "Tewa" Geography, Miss Frieire-Marecco's "Tewa" Botany, the "Tewa," zoology and other publications by former members of the staff of the School of American Research are at least a good beginning, and there is other material of similar nature merely awaiting publication.

The present publication, is a model for future pueblo surveys. It is well rounded and deserving of every praise. One marvels at Miss Parsons' industry in gathering her material and preparing it for publication. She does it in a fascinating manner and with scientific precision. A historical sketch, based on Bandelier's work, is given in the first chapter. Speaking of the church records, the writer says: "The records from 1780 to 1852 were probably destroyed, Father Barnabas thinks, during the Mexican revolution." However, at least a portion of them, are to be found in the large safe in the archiepiscopal residence at Santa Fe, and Father Theodosius Meyers, has recently catalogued these and other records. In a foot-note, reference is made to the work of the Museum of New Mexico at Jemez. A synopsis of this work and references to it are scattered throughout the pages of "El Palacio." Miss Parsons, in her description of ceremonies, masks, kiva paintings and symbols, also bears, out Reagan's descriptions and observations on

"Jemez" as published in "El Palacio" and in even greater detail in his "Don Diego."

The chapter headings, perhaps, will give some idea of the comprehensiveness of Miss Parsons' work. They are: "Economic Life," "Kin and Clan," "Personal Life," "Secular Government," "Ceremonial Life," and "The Pecos Immigration." The sub-headings, indicate the wealth of detail: "The Town," "Houses and Kivas," "Agriculture and Horticulture," "Domestication," "Hunting," "Trade," "Handicraft," "Games," "Dress and Headdress," "List of Kinship Terms," "Age and Sex Terms," "Discussion of Kinship Terms," "Clan Functions," "List of Clan," "Clan Terms," "Birth and Child - Rearing," "Naming," "Lists of Names," "Marriage," "Family Ways and Organization," "Sickness and Witchcraft," "Albinism, Mental Deficiency, Men - Women," "Burial," "Day in and Day Out, Household Sketches," "Organization," "Caciques, Council of the Fathers or Old Men," "Under Chiefs," "Calendar," "Ritual," "Dances," "Societies," Fetiches," "Images," "Masks," (of these 32 are listed, described and reproduced in color); "Mask Make-up and Paraphernalia," "Racing," "Altar," "Orientation and Circuit Colors," "Smoking," "Purificatory Rites," "Breathing Rites," "Flute Playing," "Fumigation," "Fasting," "Supernaturals," "Comparative Notes," "Names and Relationships of Pecos Immigrants," "Genealogical Records and Clans," "Material Objects from Pecos," "Pecos Ceremonial," "Tales" and "Biblio-

graphy." The last-named is particulary useful although making no pretense to completeness or detail. Of mythology there is little directly. The illustrations are half-tone and in color; genealogical charts are fitted into a pocket on the inside of the back cover.

The author, as so many others, is caustic in commenting on the activities of the Washington Indian authorities. She takes issue with Dr. E. L. Hewett and Frederick Webb Hodge as to the Pecos clans represented at Jemez, those by the former having been taken down more than thirty years ago.

Jemez, like San Ildefonse, has been under somewhat close observation by the staff of the School of American Research, whose director has done pioneer work in the field and whose assistant director and wife were stationed at Jemez as missionaries. The School is therefore particularly grateful for the helpful and sumptuous publication of this volume and feels amply repaid for having given the site, the excavation of which has resulted in the far-reaching and comprehensive research work and publication by Andover.

SANTA FE AND TAOS ARTISTS

Gaspard Sails for Orient

Leon Gaspard, a Russian painter who has been

making his home in Taos, New Mexico, during the past few years, has recently sailed for the Orient. Mr. Gaspard has painted extensively in China, Manchuria and Siberia. In his present trip he has an even more difficult country as his destination is Turkestan. Thibet itself, which has become a synonym for inaccessibility, is not more difficult of entrance than Turkestan. Mr. Gaspard, however, has an unusual equipment for such an undertaking, as in his youth he used to travel with his father from their Russian home in Smolensk as far as Afghanistan, and he has learned how not to offend his Oriental hosts.

When Gaspard was last in the Orient, some four or five years ago, some of his paintings were lost in being shipped from Urga to Mukden. Because of the state of confusion which resulted from the war and the Russian Revolution, his friends expressed their conviction that the pictures must be permanently lost. Gaspard, however, had an unshaken faith in their re-appearing some day and his confidence has just now been justified. The pictures have only recently arrived in New York after having traveled half way around the globe and are now hanging at the Milch Galleries. One is of a Mongolian girl, another a Mongolian market day, and all have the rich color in which Gaspard so delighted in the East.—The International Studio.

MUSEUMS AND GALLERIES

"Rainbow House."

When the ethnological collections of the Brooklyn Museum are opened in the new wing some time during the next few months the public will see something entirely different in the way of installation. The basement of the new wing which has been given to the department of ethnology, of which Stewart Culin is curator, is to be called by Mr. Culin the "Rainbow House." The idea of using color as the background for Congo wood carvings, Zuni pottery, totem poles from the Skeena River district, and all the varied material from the Orient and Europe which make up the extensive collection came to Mr. Culin as a result of his familiarity with a certain legend of the Zuni Indians, coupled with his conviction that a museum should be beautiful in itself and something more than a "perfect collection of labels illustrated by specimens." The legend in question is one which he learned when he lived among the Zuni. The "Rainbow House" of Zuni was the home of the rainbow where all the birds went during the winter time and in an eternal warmth of color renewed themselves, to return refreshed and brilliant with the coming of spring. This idea of the refreshing power of color is one in which Mr. Culin firmly believes, and his arrangement

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PAUL A. F. WALTER, EDITOR.

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of his section of the new wing is a delight in itself, quite apart from the interest of the collections assembled. For the wood carvings of the Congo he has used, he says, the green of the jungle; for the people of the South Seas, the green of shallow waters; for the people of our northwestern coast, a deep red which he calls matronia, and is not unlike the trunk of some of the trees of that region when the bark is freshly pealed away. For the Zuni themselves, who are lovers of the sun, he has given a background of pink, while all the pure colors, such as vermilion and sapphire blue, he has reserved for the Oriental peoples. The Congo collection, which is already installed, looks especially handsome, as each object is shown so that it is seen to fair advantage.

Those very beautiful battle-axes which are so often tucked away on shelves in other collections, where they can hardly be seen at all, are here placed on the wall in a green-rimmed case which frames them pleasingly and presents their beauty of line in a manner in which it can be fully appreciated. In the pink cases of the Zuni is to be seen a remarkable collection of small pottery animals which were made, Mr. Culin believes, not as toys, or even as offerings, but in the belief that they would by their overwhelming numbers encourage Nature toward productiveness. One important group among the Zuni objects consists of four carved pilasters of wood which came from a church in the Southwest where the Spaniards converted the Indians not only to their religion but to their art tradition. These columns were carved by the Indians and yet their design is derived from the Renaissance. Mr. Culin is a member of the art committee for the building devoted to the arts of design in dress and textiles, and related fields, at the Sesqui-centennial in Philadelphia, and suggested "Rainbow House" as a name for the building. This evidently gave the idea for a name for the exposition, since a bulletin from the officials says it is to be known as "Rainbow City."—The International Studio.

Lectures on Indian Arts

Mrs. Edward F. Rush, of Hollywood, Califor-

nia and Detroit, Michigan, and author of *Stone Tents of Otowi* recently appearing in *El Palacio,* delivered three lectures on Arts and Crafts of the American Indian during the forepart of April. The first of these was at the Southwest Museum, Los Angeles, during the Children's Hour on April 4th; the second was before the Glendora, (California) Woman's Club, on April 6th; and the third at the Southwest Museum on April 11th. The talks were illustrated with exhibitions from Mrs. Rush's own collection of native aboriginal arts and crafts. Mrs. Rush has been engaged in giving a series of these talks to the children at the Southwest Museum this winter, to better acquaint the little ones with the native tribes folk that preceded them; and in order that the children may better understand the mode of life and thought of the American Indian.

Reorganizing the Luxembourg

In order to afford the Modernists of today an opportunity to display the products of their brush, a drastic reorganization of the policy of that great museum has been effected by the new curator, M. Charles Masson.

One hundred and sixty canvasses that "no longer answer the requirements of the art of today and are not sufficiently representative of that of yesterday," have been sent away to provincial museums to make room for Modernist exhibits of the present day.

American Museum Assocation

The American Association of Museums will meet in New York City May 17 to 20. The forenoons will be given to papers and discussions, the afternoons to visits to museums and the evenings to group meetings except that on the last evening there will be a banquet for the entire Association.

Museums at N. E. A. Meeting

The National Education Association meets at Philadelphia June 28 to 30. It has invited museums to send delegates. The Commercial Museum of Philadelphia will be host to the Museum representatives.

IT IS WRITTEN

International Studio for April

"An Artist from the Maya Country," in the April number of the "International Studio" tells the story of Carlos Merida, a native of Quetzaltenango, Guatemala, and from almost pure Maya stock. Says the author, Anita Brenner: "While Merida does not model with color, nor with line, he models with the geometry of color, an achievement that is painting in the purest de-

gree. * * * By sheer spectroscopic calculation, Merida makes a thing of three dimensions upon a flat surface, with two dimensions. He gives not only form but perspective, without any departure from the functions of the true and only materials of the painter, which are colors. * * Though Merida paints Indians: he does not speculate about them, because he is an Indian himself." "David: Painter of the French Revolution," is referred to as the first of the Independents, in the leading article of the periodical. "Western Influences in Eastern Art," "The Re-Discovery of Camille Corot," "A King's Conquests Recorded in Tapestry," (the king referred to being Louis XVI) "The work of Peeter Brueghel, the Elder," "Newly Discovered Scythian Bronzes," "The New Classicism of Louis Lejeune," "The Ghiberti Polychrome Madonna," "Ornament in Architectural Design," "Albarelli Jars of the Middle Ages," "A Young Painter of American Labor" (James Chapin,) and "A Dutch Museum in New York City," are other titles that give an indication of the richness of the themes in the April issue, but not of the superb illustrations in halftone and color that make "The International Studio" one of the handsomest magazines in the world.

GIFTS AND BEQUESTS

Endowment for Institute

The board of trustees of the University of Pennsylvania has accepted the tender of half a million dollars by Mr. and Mrs. Henry Phipps of New York, on condition that the University raise a similar amount for the endowment of the Henry Phipps Institute for the study, treatment and prevention of tuberculosis. All buildings and equipment of the Institute are to be deeded to the University which is planning to raise $45,000,000 during the next fifteen years.

Millions for Toledo Museum

More than twenty million dollars is the total bequest of Edward Drummond Libbey to the Toledo, Ohio, Museum of Art, making it next to the Metropolitan Museum of Art in New York City, the richest museum in the world.

Subsidy by Rockefeller

The sum of $350,000 has been set aside by the Rockefeller Foundation for a subsidy to make possible the publication of a complete biological abstracting service. Dr. J. R. Schram of Cornell University has been named editor and Dr. J. A.

Detlefsen of the University of Illinois as associate editor.

Art in Texas

On the opening day of an art exhibition at Houston, 12,000 visitors thronged the Museum of Fine Arts at Houston. On the second Sunday of the exhibition there were 17,000 visitors. Sixty paintings and bronzes were sold for $50,000.

New England Bird Sanctuary

One of the finest country estates in the vicinity of Boston has been presented to the New England Federation of Bird Clubs as a gift to be maintained in perpetuity as a sanctuary for birds and other wild life.

Gift by Mrs. Raymond

Mrs. Anna L. Raymond who had given an annuity fund of $100,000 and scholarship funds aggregating $56,000 to the Chicago Art Institute, has added an annuity fund of $200,000 to further art education among Chicago children. The Institute has named Gallery 46 as the Mr. and Mrs. James Nelson Raymond Gallery.

Art Museum for Harrisburg, Penna.

As the result of an address by Homer Saint-

Gaudens, the capital of Pennsylvania is to have an art museum. A least, a state charter has been asked by the Art Association of Harrisburg,

Vassar Remembered

An anonymous donor has given $75,000 to Vassar for the erection of a Laboratory for the study of Eugenics.

Harrison Memorial

The children of the late Provost Charles C. Harrison have presented $100,000 to the University of Pennsylvania for an endowment of visiting lectureships.

PERSONAL MENTION

Visit of Eminent Scientist

Dr. Borislaw Malinowski of the University of London who is in America under the auspices of the Spellman-Rockefeller Foundation, arrived in Santa Fe on April 10 from the Hopi pueblos and devoted a week to visits to nearby pueblos and the Museum. During the summer, he will give a course of lectures at the University of California Summer School at Berkeley. Dr. Malinowski is recognized as one of the leading

authorities in England in the field of anthropology. A native of Poland he resided for years in Spain, in the Canary Islands and in the South Sea Islands engaged in anthropological research. He brought letters of introduction from Mrs. Aitken (Barbara Freire-Marecco) formerly with the School of American Research from the University of Oxford.

MUSEUM EVENTS

Community Concert

The third annual community Easter concert was given in the St. Francis Auditorium on Sunday afternoon, April 11. For an hour preceding the time set for the event, three band concerts in different parts of the city gave out-of-doors programs. The Auditorium, as in previous years, could not hold the crowds who had come and the overflow took possession of the galleries and the library in which, because of the excellent accoustic qualities of the building, each selection could be heard to perfection. Significant of the unity of Santa Fe in art matters was again the fact that choirs of the Protestant churches as well as of the Catholic church and institutions appeared on the same platform with the Masonic Choir and the Fiesta Chorus. Seventeen instru-

mental and vocal numbers were on the program. To hear Indian boys render beautifully musical classics in Latin, to have children of Spanish American parents sing in English, while Anglo-Saxons sang in Spanish, were further evidence of the colorfulness of life in Santa Fe.

Meeting of Regents

A meeting of the Board of Regents of the Museum has been called for Saturday afternoon and evening of April 17, to consider plans for a revival of the Summer School.

Gaul's "Joan of Arc."

The Fiesta Chorus and Orchestra delighted a local audience on the evening of March 25, with the rendition of "Joan of Arc," a cantata by E. R. Gaul. The musical event took place in the St. Francis Auditorium. Miss Margaret Cooperrider read the prologue, Mrs. Bertha VanStone was piano accompanist and Mrs. Charles Doll directed the orchestra. Mr. A. W. Beckner, director of the Fiesta Chorus, was in charge.

Fiesta Council

The Fiesta Council will meet at the luncheon table on Tuesday noon, April 21. The meeting was called by Director Edgar L. Hewett, who came to Santa Fe from San Diego for a week perfect to plans for the Summer School and the Fiesta. The preliminary program for the

Fiesta is from press and is being distributed by the Publicity Committee.

Lecture by Dr. Alexander

Sunday afternoon, in the Woman's Museum Room, Dr. Hartley Burr Alexander of the University of Nebraska, wellknown as author and authority on Mythology, will lecture on "Indian Rituals and Dramatic Art." The lecture is set for four o'clock and will be followed by a reception by the Woman's Museum Committee in honor of the distinguished visitor, who comes to Santa Fe to give his counsel in planning for Summer School and Fiesta.

IT IS WRITTEN

Magazine Articles by S. Omar Barker

May "Holland's" prints a well-illustrated and sprightly essay by S. Omar Barker of Las Vegas, member of the New Mexico Legislative Assembly, who has gained fame as a poet and short story writer. It is entitled "Empty Rooms and Tumbled Walls--Something of the Fascination of Cliff Dwellings and Time-Forgotten Ruins of the Southwest." In the April number he had a story whose setting was Canyoncito and the Sangre de Cristo Range. In the Sunday Magazine of the Los Angeles Times appeared "El Moro--Adventure's Autograph Album," a well-written historic narrative in rhyme.